

GIVING YOU THE BEST THAT I GOT

Anita Baker





GIVING YOU THE BEST THAT I GOT

Anita Baker

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GIVING YOU THE BEST THAT I GOT

Words and Music by
ANITA BAKER, SKIP SCARBOROUGH
and RANDY HOLLAND

Ain't there something I can give you
In exchange for everything you give to me
Read my mind and make me feel just fine
When I think my peace of mind is out of reach

The scales are sometimes unbalanced
And you bear the weight of all that has to be
I hope you see that you can lean on me
And together we can calm a stormy sea

We love so strong and so unselfishly
They don't bother me so I'm gonna keep on
Giving you the best that I got, baby
They don't bother me, said I'm gonna keep on
Giving you the best that I got, listen baby

Everybody's got opinions
'Bout the way they think our story's gonna end
Some folks feel it's just a superficial thrill
Everybody's gonna have to think again

We love so strong and so unselfishly
They don't bother me so I'm gonna keep on
Giving you the best that I got, baby
They don't bother me, said I'm gonna keep on
Giving you the best that I got, listen baby

Somebody understands me
Somebody gave his heart to me
I stumbled my whole life long
Always on my own, now I'm home

My weary mind is rested
And I feel as if my home is in your arms
Fears are all gone, I like the sound of your song
And I think I want to sing it forever

We love so strong and so unselfishly
And I made a vow so I tell you now
I'm giving you the best that I got, baby
I bet everything on my wedding ring
I'm giving you the best that I got, givin' it to you baby

GIVING YOU THE BEST THAT I GOT

Words and Music by
ANITA BAKER, SKIP SCARBOROUGH
and RANDY HOLLAND

Medium beat ♩ = 108

Dmaj7

A(9)/C#

C Bm Am7 D/G F#m7

The piano introduction is in 4/4 time, marked 'mp' (mezzo-piano). It begins with a D major 7th chord in the right hand and a D major 7th chord in the left hand. The melody in the right hand starts with a quarter rest, followed by a series of eighth and sixteenth notes. The bass line in the left hand consists of a simple eighth-note pattern. The introduction concludes with a repeat sign and a 'Red.' (Reduction) marking.

Bb Am7 Gm7 C/F D/E

The piano introduction continues with a Bb major 7th chord in the right hand and a Bb major 7th chord in the left hand. The melody in the right hand continues with eighth and sixteenth notes. The bass line in the left hand continues with a simple eighth-note pattern. The introduction concludes with a repeat sign and a 'Red.' (Reduction) marking.

Verse 1:

E/A A

E/A A

C#m7

Verse 1 of the song. The melody in the right hand is set against a background of chords: E/A, A, E/A, A, and C#m7. The lyrics are: "1. Ain't there some-thing I can give you in ex-change for ev-ery-thing you gave". The bass line in the left hand provides a simple harmonic accompaniment.

Dmaj9

The verse continues with a D major 9th chord in the right hand and a D major 9th chord in the left hand. The melody in the right hand continues with eighth and sixteenth notes. The bass line in the left hand continues with a simple eighth-note pattern. The lyrics are: "to me? Read my mind and make me feel just fine,".

Verses 2 & 3:

Cmaj7 **Bm7** **Bm7/E** **E/A** **A**

when I think— my peace of mind— is out of reach.——

The scales are some-times—
2. Ev - ery - bod - y's

E/A **A** **C#m7**

— un - bal - anced, —
got o - pin - ions —

and you bear the weight of all — that has to be.
'bout the way they think our sto - ry's gon - na end.

Dmaj9 **Cmaj7**

I hope — you see that you — can lean — on me,
Some — folks feel it's just — a su - per - fi - cial thrill;

and to - geth - er we can calm — a
ev - ery - bod - y's gon - na have — to

Bm7 **Bm7/E** **Dmaj9** **A(9)/C#** **Cmaj7**

storm-y sea. — }
think a gain. — }

mf We love — so strong and so un - self - ish -

ly. ———

{ And I tell you now ——— that I made a vow; — I'm
 { They don't both-er me, ——— so I'm gon-na keep — on

Bm7 Bm7/E Dmaj9 A(9)/C#

giv-ing you the best that I got, ——— ba-by. Yes, I tell you now —
 giv-ing you the best that I got, ——— ba-by. They don't both-er me, —

Cmaj7 Bm7 A/C# Dmaj9 A(9)/C#

—— that I made a vow; — I'm giv-ing you the best that I got, — hon-ey.
 —— so I'm gon-na keep — on giv-ing you the best that I got, —

To Coda **Cmaj7 Bm7 1. Bm7/E D.S. al Fine**

2. lis-ten, ba-by. *mf* Some-bod-y un-der-stands ——— you;

Bridge: **Bm7/E A/E**

some - bod - y gave his heart to me. I've stum- bled my whole-

Chords: A/E, Am/C, Bm7, C#m7

— life long, — al - ways on my own, now I'm home.

Chords: Dmaj9, Dmaj9/E, D.S. al Coda

— giv - in' it to you, ba - by.

Chords: Bm7/E, Dmaj9, A(9)/C#

Tempo: *mp*

Giv - ing you the best that I got.

Chords: C, Bm7, Bm7/E

Repeat ad lib. and fade

Verse 3:

My weary mind is rested,
And I feel as if my home is in your arms.
Fears are all gone, I like the sound of your song,
And I think I want to sing it forever.

We love so strong and so unselfishly,
And I made a vow, so I tell you now;
I'm giving you the best that I got, baby.
I bet everything on my wedding ring;
I'm giving you the best that I got, givin' it to you, baby.

RULES

Words and Music by
MAGGIE RYDER, PHIL NICHOLL
and GRAHAM LAMB

Love was meant to be loving
So many times we don't give, we take
Love has really no conception of this rule

Days you gave me were numbered
And as a rule they were hard to take
All it took was the number of a fool

Rules were made to be broken
So many hearts break the same way too, aw baby
I said that you ain't no exception to the rule, yes sir

Your answer begging my question
It seems I left you too late to ask
Was this really your intention
From the start

The nights you left me are empty, baby
As for the answer they changed the past
I tried to let you explain your change of heart
How could you change your mind

Rules were made to be broken
So many hearts break the same way too, aw honey
I said that you ain't no exception to the rule

How could they say
It would be better this way... without you
When by the usual rules
I kept presuming that you would stay, baby

So many hearts break the same way too, now mister
I said that you ain't no exception to the rule
You...

Gonna get on my bad heart
Just like everybody asks you
You've gotta help, baby
You've gotta help me convert too

You better hear what I'm tellin' you

9

Medium fast ♩ = 104

Play 3 times

Am7 G/A Dm9 Bm7(\flat 5) E7aug⁽⁺⁹⁾ Am G/A Dm9 E7(\flat 9)

Musical score for "The Rose Tree" in 4/4 time. The score is written for a piano and voice. The piano part consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The tempo is marked "Andante". The dynamics are marked "mf" (mezzo-forte). The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The piano part features a melody in the bass staff and a harmonic accompaniment in the treble staff. The voice part is written in the treble staff of the second system, with a melody that follows the piano's harmonic structure.

✂ Verse:

Am7

G/A

D/F#

Am7

1. Love was meant to be lov - ing; _____
 2.. Your an - swer beg - ging my ques - tion; _____

so man - y times — we don't
 it seems I left you too late.

B7sus

C

G

Em7

F **F/G**

give, we take. _____
_____ to ask. _____

Love has real-ly no con - cep - tion _____ of this rule. _____
Was this real-ly your in - ten - tion _____ from the start? _____

Fmaj7

G

Am7

G/A

The musical score is for a piano and voice piece. It consists of three measures. The first measure shows the piano introduction with chords in the right hand and single notes in the left hand. The second and third measures show the vocal melody with lyrics. The lyrics are: "Days you gave me were num - bered, The nights you gave me were emp - ty, ba - by;". The music is in 4/4 time and the key signature has one flat (B-flat).

D/F# **B7sus** **C** **G**

and as a rule they were hard to take.
as for the answer, they changed the past.

All it took was the num-
I tried to let you ex-plain.

Em7 **Fmaj7** **G/F** 1. *To next strain* **Fmaj7** **E7aug(+9)** 2. **Fmaj7** **E7**

ber of a fool.
— your change of heart.

— How could you change your mind?

Chorus: **Am** **D/E** **D9**

f Rules were made to be bro - ken.
So man - y hearts break the same.

E/F# **Gb7/Bb** **Am7** **D/E**

— way too, — aw hon - ey. I said that you ain't no ex - cep - tion — to the

1. *C/D* *B7sus* *E7 aug(+9)* *D.S. %* 2. *Am* *G/A*

rule, yes— sir. rule.

Am *G/A* *To next strain* 3.4. *D9* *E/F#* *Repeat ad lib. and fade* *G♭7/B♭*

Now tell me, rule.

Fmaj7 *G/F* *Fmaj7* *G/F* *Am7*

mf how could you— say,— it would be bet - ter this— way— with - out

Fmaj7 *G/F* *Fmaj7* *G/F*

you? When by the u - su - al— rules— I

Fmaj7 *G/F* *B7sus* *E7 aug(+9)* *D.S.S. %%*

kept pre - sum - ing that you— would stay.

YOU BELONG TO ME

Words and Music by
GRAHAM LYLE, TERRY BRITTEN
and BILLY LIVSEY

I need you near me
Need you to be there
I can't let go of you now

Nobody loves you
Like I can love you
I'll just keep holding on somehow

I give nothing less
Than my very best
And I'm staking my claim to your heart, your heart

Chorus:
You belong
You belong to me
You know this love of mine is guaranteed
You belong
You belong to me, baby, baby
Now and forever it will always be

You know where to find me, you know I'll be there
Baby, I'm hooked on your line
Then I'm reminded your world is calling
I play a part on the sidelines

My role is to wait and anticipate
That moment that you walk through my door, my door

Repeat Chorus

Maybe I have no rights, child
But when your arms are holding me tight
Your kisses tell me all I want to know
I got one problem, I can't let you go

And your kissin' tells me all I want to know
I got this problem babe, I can't let you go

Repeat Chorus

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YOU BELONG TO ME

Words and Music by
GRAHAM LYLE, TERRY BRITTEN
and BILLY LIVSEY

Medium fast $\text{♩} = 104$

$E\flat/B\flat$ $B\flat$ $G\flat/maj7A\flat$ $G\flat(9)$ $Fm7$ 1. $C\flat/maj9/D\flat$ 2. $E\flat m9$ $Fm7$ $B\flat$

Verse:

$E\flat m9$ $Fm7$ $B\flat$ $\text{B}\flat$

1. She wants you near her,

$Gm7$ $G\flat(9)$ $E\flat/F$ F

on-ly to be there; she won't let go of you now.

$B\flat$ $Gm7$ $G\flat(9)$

No-bod-y loves you like I can love you; I just keep hold-ing on some-

You Belong To Me - 4 - 1

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E \flat /F F E \flat m9 E \flat 9

how. It's point-less, I guess,— to be so pos-ses-sive, but I'm

G \flat (9) A \flat B \flat Chorus: F/C

stak-ing my claim to your heart. You be-long,— you be-long—

E \flat /B \flat B \flat Fm7 Gm7 B \flat m7/E \flat

— to me;— you know my love for you is guar-an-teed.

F/C C E \flat /B \flat B \flat Fm7 Gm7

You be-long,— you be-long— to me,— now and for-ev-er it will

1. B \flat m7/E \flat Fm7 Gm7 C Fm7 C D.S.

al-ways be. D.S.

2. **Bbm7/Eb** **F/G** **G** **F/G** **G**

al - ways be. May - be I have no rights, — oh, but

Fm7 **Cm7** **Fm7**

when your arms are hold - ing me tight, — and your kiss - es tell — me

F/G **Bbm7/Eb**

all I want to know. — My on - ly prob - lem is let - ting you go. —

F#m7 **G#m7**

Instr. solo ad lib.

1. **Bm7/E** 2. **Bm7/E** **F#m7**

Oh, and your kiss - es tell — me —

F#7 **A(9)** **B7sus** **B**

all I want — to know, — but I will nev-er get used to let-ting you go. —

F#C# **E/B** **B** **F#m7** **G#m7**

You be - long, — you be - long — to me; — you know this kind of love is

Bm7/E **F#C#** **F#** **E/B** **B**

guar - an - teed. You be - long, — you be - long — to me, —

F#m7 **G#m7** **Bm7/E** **E/B** **B**

now and for - ev - er it will al - ways be. You be - long, — you be - long —

D/A **A** **F#m7** **G#m7** **Bm7/E**

— to me. —

Repeat ad lib. and fade

Verse 2:

Every moment we share is stolen (feel in my heart);
 Nothing's so precious as time (you don't love me).
 Then I'm reminded your world is calling (I play a part);
 I play a part on the sidelines (I wait for you).
 My role is to wait, anticipating the minute you walk through my door.
 (To Chorus:)












Anita Baker

Anita Baker doesn't think she's a singer. "To me a singer is somebody who can take any song and sing it," she says. "I can't do that. I have to personalize a song. I have to fit it to me. Personalizing means fixing a song so I can take it from A to Z. It's got to have drama. Whether it's a quiet, understated melodrama or it's a slap-you-in-your-face drama. A song's gonna have moments."

For someone who's "not a singer" Anita's comments suggest that the lady knows a great deal about the art of singing, a fact clear to any of the five million people who purchased her landmark 1986 release Rapture. It's ironic that Baker, one of the most distinctive voices of the decade, is so self-effacing since both her pure vocal ability and technical understanding of songs are unique.

Anita's special place in American music is confirmed by her second Elektra album, Giving You The Best That I Got. Again, serving as executive producer with producer Michael Powell, Anita displays her talent on sultry r&b, supple samba and bluesy jazz. As Rapture led Billboard critic Nelson George to coin the phrase "retro nuevo" ("an artful blend of graceful contemporary production with a traditional black music sensibility") to describe her approach, Giving will affirm for critics and listeners that Baker is a musical personality whose impact will be felt throughout the '90's.

Out of some 200 songs considered, Baker whittled the number down to 15 and then down to the final eight "moments" that comprise Giving. On side one Garry Glenn, co-writer of Rapture, contributes "Priceless," a comfortable mid-tempo track who's effectiveness is aided by ex-Motown arranger Paul Riser's string chart. "Lead Me Into Love" opens with Baker dueting with George Duke's acoustic piano before building into a stellar pop ballad. The title track composed by Baker, Randy Holland and Skip Scarborough (writer of Earth, Wind & Fire classic "Can't Hide Love"), is an audacious, semi-autobiographical love song highlighted by Baker's thoughtful phrasing and Sir Gant's tasty piano solo. "Good Love," penned by Virgin Records signee Gary Taylor, has a sexy mood created by Synclavier bass and drum tracks, and Baker's own husky background vocals.



Side two opens with "Rules," a meditation on the loss of a lover, that with a lesser singer could have been a wimpy tearjerker, but Baker's voice molds into a celebration of this woman's self-worth. The samba "Good Enough" is one of the album's highlights with Gerald Albright's saxophone, journalist-turned-songwriter James McBride's melody, and Baker's ecstatic interpretation. On "Just Because" Baker testifies to love's intensity with the open-hearted enthusiasm that has become her trademark. Giving closes with "You Belong To Me," a tune written by the British team of Graham Lyle, Terry Britten and Billy Livsey, that with its inventive synthesizer programming creates a techno-pop sound that contrasts nicely with Anita's always natural delivery.

Anita's musical career began at age 12 when she began singing around Detroit with her grandfather, a traveling minister. Her introduction into secular music came when she started listening to Detroit's WJZZ and began gigging with "basement bands" formed by classmates and choir members, singing everything from jazz standards to Led Zeppelin (she does a great version of "The Immigrant Song"). After high school she spent the next two years moving from band to band until a member of Chapter 8, then one of Detroit's top club bands, invited her to audition.

Looking back Baker recalls, "Everything I learned about music I learned from that band." Her on-going relationship with Chapter 8 had a short and long term impact on her career: she made her recording debut with Chapter 8 in 1980 and sang lead on the minor hit "I Just Wanna Be Your Girl"; which began a friendship with keyboardist Michael Powell that would years later culminate in Rapture and Giving You The Best That I Got.

After Chapter 8 was dropped by Ariola, a discouraged Baker spent a few years as a legal secretary before recording The Songstress for a Los Angeles based independent label. That album spawned the top ten black single "Angel" and first made a national audience aware of her jazz-r&b synthesis. A conflict with that company led to a law suit and inactivity for Baker until she was signed to Elektra by Chairman Bob Krasnow.



Trusted with creative control of the project, Baker executive-produced an album that won Grammys for R&B Female Vocalist and R&B Song of the Year ("Sweet Love"); was designated best female singer in Rolling Stone's critics poll and best new female singer in that magazine's fan poll; and garnered either awards or nominations from every significant musical competition in the United States and overseas.

A marathon tour of the United States and Europe followed, which included a triumphant appearance at the Montreaux Jazz Festival, where she performed a set that included music associated with Billie Holiday and Van Morrison. At Montreaux she worked with George Duke, who serves as her musical director. Her only recorded performance since Rapture, the duet with the fellow Detroiters The Winans, "Ain't No Need To Worry," won a Grammy for best gospel performance by duo or group.

Unlike a lot of "recording artists," Baker is a student of the singing art who deeply understands the intricacies of her voice. So when Baker seems to be improvising her song order on stage it's because "I wait for my voice to be ready to sing certain songs." The intimacy of her voice on record is partially a by-product of "recording with two microphones." "One feeds into the console, the other into my headset because I like room sound. That allows me to hear how I'm really sounding as opposed to hearing my voice interpreted by the microphone."

Finally, to understand Baker's commitment, you have to know that she, in total disregard of current superstar singer norms, is in the studio during the entire recording process, singing along with the musicians as the basic tracks are cut. In an era when most singers are so divorced from the recording process they are said to "phone in" their voices, Baker's attitude is so old fashioned it's progressive. She acknowledges, "Sometimes the musicians don't want me in there, but I'm there. There is a relationship between the singer, musician and the song you just can't get when the singer is alone in an isolated room." What it boils down to is Anita Baker, again giving it the best she's got.

GOOD ENOUGH

Words and Music by
JAMES McBRIDE and
ANITA BAKER

Ah, you can count on me for anything you choose
Say, but the best that I can offer is love true
Still I know you wonder why this love of mine seems to die
As if I live in the clouds and you live in the sea

Now you can bet your bottom dollar that I love
Now for a basic fact like that you'll need no clue
I just hope you think I'm good enough
I hope you think I'm girl enough
I hope you believe in chemistry for two

I really do - I do
My my baby - I'm telling you, honey

For your love baby, said I would walk through fire
For this love honey, said I would reach my highest ground
For this love baby, there ain't nothin' that could turn me around
I'll never let you down

For your love baby, I'd take a walk through fire
For this love honey, said I would reach my highest ground
For your love baby, there ain't nothing that could turn me...

I'd die for your love, lie for your love
I'd even touch the sky for your love

Baby, bet your bottom dollar that I'm gonna love you
Said for a basic fact like that you'll need no clue
I hope you think I'm good enough
I hope you think I'm girl enough
I hope you believe in chemistry for two

I tell you I hope you think I'm girl enough
I hope you think I'm good enough
I hope you believe in chemistry for two

I really do

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GOOD ENOUGH

Words and Music by
JAMES McBRIDE and
ANITA BAKER

Moderate samba feel $\text{♩} = 84$

System 1: $G\flat\text{maj}7/A\flat$ $D7(\flat 9)$

System 2: $Fm7/A\flat$ $G\flat m6/D\flat$ $Fm7/A\flat$ $G\flat m6/D\flat$

System 3: $Fm7/A\flat$ $G\flat m6/D\flat$ $Fm(7)/A\flat$ $G\flat/A\flat$ Ah, you

System 4: $D\flat\text{maj}9$ $G\flat m6/D\flat$ $D\flat\text{maj}9$

can count on me for an - y - thing you choose.

D \flat maj9 **G \flat m6/D \flat** **F7sus**
 Say, but the best that I can of - fer is love —

F7 ($\flat 9$) ($\flat 5$) **F7 ($\flat 9$) ($\flat 5$) / A** **B \flat m7** **A \flat m7** **D \flat 7**
 true. — Still I know you — won - der why — this —

G \flat maj9 **G \flat m6/E \flat** **B \flat m7**
 — love of mine seems — do or die, — as if I — live in the clouds —

E \flat 7 **E \flat 7/G** **G \flat /A \flat** **D \flat maj9** **G \flat m6/D \flat**
 — and you live in the sea. — Now you can bet your bot - tom dol -

D \flat maj9 **G \flat m6/D \flat** **D \flat maj9** **G \flat m6/D \flat**
 — lar that — I love — you. — Now for a ba - sic fact — like that —

F7sus Adim7/F Bbm7
 — you'll need no clue. — I just hope you think — I'm —

Abm7 Db7 Gbmaj9 Gbm6/Eb
 — good e-nough; — I hope you think — I'm girl e-nough; — I

Bbm7 Eb9 Gb/Ab 1. To next strain
 hope you be-lieve in chem - is-try for two. — I real-ly

2.3. Repeat and fade Dbmaj9 Gbm6/Db Dbmaj9 Gbm6/Db
 — I tell — you I do.

Gbmaj9/Ab D7(b9)
 My, — my ba - by, I'm —

— tell-ing you.

$D\flat\text{maj}9$ $G\flat\text{m}6/E\flat$ 3 $D\flat\text{maj}9$ $G\flat\text{m}6/E\flat$

$D\flat\text{maj}9$ $G\flat\text{m}6/E\flat$

$C7\text{sus}$ $F7(\flat 9)$ $G\flat\text{maj}9$

For your love, ba - by,

$G\flat\text{m}6$ $B\flat\text{m}7$ $G\flat\text{maj}9$

I'd take a walk through - fi - re. For your love, hon - ey,

$G\flat\text{m}6$ $B\flat\text{m}7$ $G\flat\text{maj}9$

said I will reach my high - est ground. For this love, ba - by,

G \flat m6 **1. D \flat /F** **D \flat 9/A \flat** **G \flat maj9**
 there ain't noth - ing that — could turn me — a - round.

F7 aug(-9) **2. B \flat m7**
 I'll nev - er let you down. — noth - ing that — could

B \flat /G **B \flat /C** **Fmaj9** **Fm7** **B \flat 7**
 turn me... — I'd die for your love, lie for your love.

E \flat maj9 **B \flat m7/E \flat** **A \flat 9** **D.S. X**
 I'd e - ven — touch the sky, for your love. — Ba - by,

GOOD LOVE

Words and Music by
GARY TAYLOR

Ah, many days it goes unspoken
But this desire never seems to go away
It's gonna take much more than hope to bring you close
I think I'll pray

I hear you say you've got a lot to give up
And there is so much more this heart of mine can take
If what you have to bring to me is positive you send it right away
Right away

Chorus 1:

I want to know what good love feels like
Good love, good love
I want a love that's sure to stand the test of time
I want to know what good love feels like
Good love, good love
Morning, noon and night, forever all my life
Good love, good love
Good love, good love

There is a void that stands between us
And it seems it's getting harder to relate
Never in my wildest dreams did I imagine
Life this way

Repeat Chorus 1:

Chorus 2:

I want to know what good love feels like
Good love, good love
I want a love that's sure to stand the test of time
I want to know what good love feels like
Good love, good love
Hear me when I say, bring it to me baby

Babe, you're the man I hear you say you are
I don't quite understand why loving me is so hard
Never have I felt the need to be this close
Words cannot say, heaven only knows

Repeat Chorus 1 to Fade

GOOD LOVE

Words and Music by
GARY TAYLOR

Moderate beat ♩=76
Gm7

Am7/E

Gm7

Am7/D

Gm7

Am7/E

Ebmaj9

Am7/E

Am7/D

Verse 1:

Gm7

Am7/E

Gm7

man-y days— it goes— un-spok-en, — but this de-sire— nev-er seems to go— a -

Am7/E

Ebmaj9

way. It's gon - na take— much more— than

Good Love - 4 - 1

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Dm7/G **Gsus/A** **Cm/B \flat** **B \flat /C**

hope to bring— you close; I— think I'll— pray. I

Verse 2:

Gm7 **Am7/E**

hear you say— you've got a lot to give— up, and there is

Gm7 **Am7/E**

so much more this heart of mine— can take.

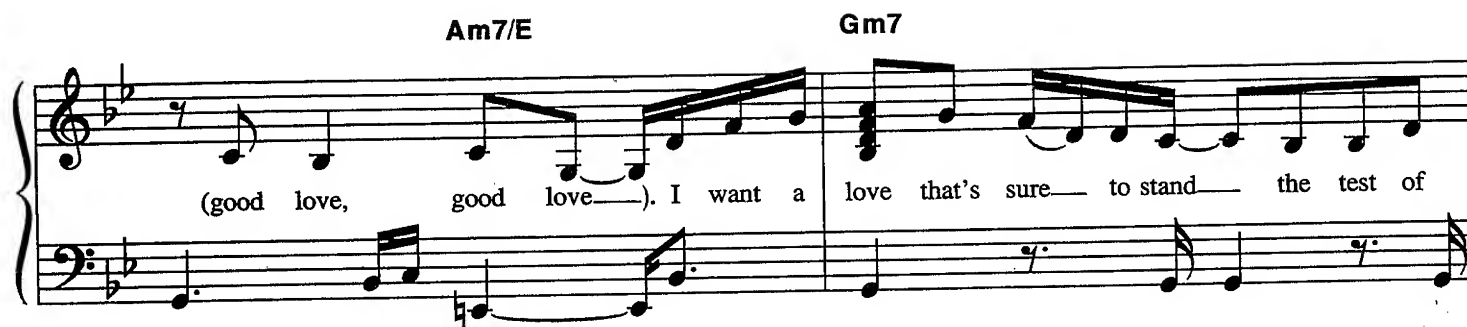
E \flat maj9 **Gm7** **Gsus/A**

If what you have— to bring— to me is pos-i-tive, you send it. right a-way,—

Cm/B \flat **B \flat /C** **Chorus:** **Gm7**

right a-way.— I want to know what good— love— feels like,—

Am7/E Gm7



(good love, good love). I want a love that's sure to stand the test of

Am7/E Gm7 Am7/E



time. I want to know what good love feels like, (good love, good love).

E♭maj9 1. Am7/D



Morn - ing, noon, and night, for - ev - er all my life.

Gm7 Dm7 Gm7



Good love, good love, good love, good love.

D.S. 2.4.5. *Repeat ad lib. and fade* 3.

Ebmaj9 **Am7/D** **Am7/D**

2. There is a ev - er all— my life.— I want to to me, ba - by.—

Bridge:

E♭ **B♭/D**

Babe, you're the man— I hear you say— you— are,— I

Am7/D **D♭maj9** **E♭/B♭**

don't quite un - der-stand— why lov-ing me—is so hard. Nev-er have I felt the

Dm7 **Am7/D** **D♭maj9** **D7sus** *D.S.S.*

need to— be this close.— Words can - not say, heav - en knows.— I want to

Verse 2:

There is a void that stands between us,
And it seems it's getting harder to relate.
Never in my wildest dreams did I imagine life this way.

Chorus 2:

I want to know what good love feels like
(good love, good love).
I want a love that's sure to stand the test of time.
I want to know what good love feels like
(good love, good love).
Hear me when I say, bring it to me baby.

(To Bridge:)

JUST BECAUSE

Words and Music by
MICHAEL O'HARA, SAMMY MCKINNEY
and ALEX BROWN

When I think about how much I'm loving you
No limitations, no set of regimented rules
I'm amazed how much this love has touched my life
And the commitment that we share is a welcome sacrifice

This must be, sweet fatal attraction
My life long date with destiny
Love this strong, it just brings out the passion
I never knew was here in me

I love you just because
I love you just because
Just because I do, my darlin'
Emotions more than words can help me say
I love you, baby, just because you're you
Just because you're you

You're a diamond in my mind, a treasure found
A precious gem to me you're so nice to have around
I'm so glad I took the path that led to this
And it's amazin' loving you, I'm doin' things I never thought I'd do

I don't know, there ain't no explanation
Of why I'm sharin' love at last this way
I won't try to work out all my reasons
I'll use these words to simply say

I love you just because
I love you just because
Just because I do, my darlin'
Emotions more than words can help me say
I love you, baby, just because you're you

I love you just because
I love you just because
Just because I do, my darlin'
Emotions more than words can help me say
I love you, baby,

Could it be that there's more to this than meets the eye
Maybe that's the reason why
All I know is when I'm in your arms it feels all right
I'll hold you tight and I come alive

I love you just because
I love you just because
Just because I do, my darlin'
Emotions more than words can help me say
I love you, baby, just because you're you

til fade

JUST BECAUSE

Words and Music by
MICHAEL O'HARA, SAMMY MCKINNEY
and ALEX BROWN

Moderate beat ♩ = 88

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Moderate beat ♩ = 88'. The key signature has three flats (B-flat, E-flat, A-flat). The introduction features a melody in the right hand and a bass line in the left hand, with a 'mp' (mezzo-piano) dynamic marking. The first system of the introduction includes the lyrics '(you.) (just because you're you...)' and is accompanied by chords Eb/Ab, Ab, Eb/F, and Fm7.

The second system continues the introduction with the lyrics 'my, my' and 'Just because you're you'. It includes a first ending marked '1. Bbm7/Eb' and a second ending marked '2.3. Bbm7/Eb'. The lyrics '1. When I' are written under the second ending.

The third system is the start of the verse, marked 'Verse:'. It includes the lyrics 'think a - bout — how much I'm lov - ing you, no lim - i - a treasure' and is accompanied by chords Eb/Ab, Ab, Eb/F, and Fm7.

The fourth system continues the verse with the lyrics 'ta - tions, no set of reg - i - men - tal rules, I'm a -' and is accompanied by chords Dbmaj7(9)(6) and Bbm7/Eb. The lyrics 'Found a precious gem to me you're' are written under the notes.

Just Because - 4 - 1

Eb/Ab Ab Cm7
 mazed how much this love has— touched my life. And the com -
so nice to have around *I'm so*

Fm7 Cm7 Fm7
 mit - ment that we share is a wel - come sac - ri - fice.
glad I took the path that led to this

Cm7 Dbmaj7 Cm7 Fm7 Bbm7
 This— must be sweet fa - tal at - trac - tion, my life - long date with des - ti - ny—
it's amazing to you I'm doing things I never thought I'd do

Bbm7/Eb Cm7 Dbmaj7 Cm7 Fm7
 Love— this strong, it just brings out the pas - sion I
I don't know there isn't no explanation

Just Because - 4 - 2

I won't try to work out all my reason;
 I'll use these words to simply say

Chorus:

$G\flat\text{maj}7(9)(6)$ $B\flat\text{m}7/E\flat$ $\text{E}\flat/\text{A}\flat$ $\text{A}\flat$

ney - er knew was here — in me. *why I'm sharing love at last this way* I love — you just be - cause, — I love — you

mf

$\text{E}\flat/\text{F}$ $\text{Fm}7$ $\text{Cm}7$ Fm/C $\text{Cm}7$ $B\flat\text{m}/\text{A}\flat$ $\text{A}\flat/\text{C}$

just be - cause, — just be-cause — I do, — my dar - lin'.

$D\flat\text{maj}7$ $\text{Cm}7$

(you) E - mo - tions more than words can help — me say — I love — you, —

$G\flat\text{maj}9$ 1. $B\flat\text{m}7/E\flat$ D.S. $\text{E}\flat/\text{A}\flat$ 2.4.5. $B\flat\text{m}7/E\flat$ Repeat ad lib. and fade

just be-cause — you're I love — you

+ I love you & I love you too

3. *Bridge:*
 Bbm7/Eb C7(b9)/E Fm7 Abmaj7/Bb Bb13

Could it be that there's more to this than meets the

Eb maj9 Abmaj9

eye? Ba - by, that's the rea - son why.

Fm7 Abmaj7/Bb Bb13

All I know is when I'm in your arms, it

Bbm7 Bbm7/Eb D.S.S. %%

feels all right; I'll hold on tight, and I come a - live. I love you

Verse 2:

You're a diamond in my mind, a treasure found,
 A precious gem to me; you're so nice to have around.
 I'm so glad I took the path that led to this,
 And it's amazing, loving you, I'm doing things I never thought I'd do.
 I don't know, there ain't explanation of why I'm sharing love at last this way.
 I won't try to work out all my reason; I'll use these words to simply say:

(To Chorus:)

PRICELESS

Words and Music by
GARRY GLENN

When you ask me how I feel about you
I tried to find the word that best describes you
You are to me like a precious jewel, so valuable, baby
You shine so bright, lighting up my life with pure delight

You are so priceless to me
And loving you has made me see
With your love, I can do most anything

You are so priceless to me
You're like the first rainbow in spring
Your love comforts my heart with joy you bring

I envision you and me in love together
Coming closer as we share each day together

Give me all the gold in the world
It will not replace this love, baby
Take a diamond ring worth a lot
What we got, cannot be bought or sold

You are so priceless to me
And loving you has made me see
With your love, I can do most anything, baby
Yes sir

You are so priceless to me
You're like the first rainbow in spring
Your love comforts my heart with joy you bring me

Never had a lover, babe
My baby, my baby, my darlin'

You are so priceless to me
And loving you has made me see
With your love, I can do most anything

PRICELESS

Words and Music by
GARRY GLENN

Moderate beat ♩=100

1. *mp* C#(9) C#7/B C#m7/F# Amaj9/B

2. Verse: B/E E B/C# C#m7 F#9

1. *mf* When you ask me how I feel a-bout
vi-sion you and me in love to- geth-

D/E Cmaj7(+5)/G# B/C# C#m7 B/F# E/F# F#9

— you, — I tried — to — find the word — that best — de-
- er, — com - ing clos - er — as we share — each day — to-

D/E C#(9) C#7/B

scribes you. — You are — to me
geth - er. — Give me all the gold

Priceless - 2 - 1

C#m7/F# **A/B**

like a pre-cious jewel, — so val - ua - ble, ba - by.
in the world, it will not re - place this love, ba - by.

C#(9) **C#7/B** **C#m7/F#** **A/B**


You shine so bright, — light - ing up my life — with pure de - light. —
Take a dia - mond ring — worth a lot; what we got can - not be bought.

Amaj7 *Chorus:* **G#m7** **Amaj7** **D/E**

— You are so price - less to me, — and lov - ing you — has made — me see. —
— or sold. *mf* less to me, — you're like the first rain - bow — in spring.

E/F# **D#m7** **G#m7** **C#m7/F#**

With your love, — I can do — most an - y - thing. —
Your love com - forts my heart — with joy — you bring.

1.3.4. *Repeat ad lib. and fade* **2.** **D.S.** 

A/B **Amaj7** **A/B**

You are so price — 2. I en -

LEAD ME INTO LOVE

Words and Music by
STEVE LANE & LARRY PRENTISS

We may never understand
If love just happens or it's planned
We must believe our spirits know somehow
Baby, we can't stop the falling we feel now oooh

New emotions overflow
And now this heartbeat wants control oooh baby
If the love was meant to be so strong
Something close to magic's coming on

Take my heart and lead me into love
Light the way for me
Without your touch I cannot see
Lead me into love
I'm deep in the miracle of you oooh

When we feel excitement rise
We'll share the secrets found in lover's eyes
You'll speak the words of love, I'll speak them too
Baby, ain't no stoppin' me when I'm near you

Honey take this heart and lead me into love
Light the way for me
Without your touch I cannot see
Lead me into love
I'm deep in that miracle of
Deep in that miracle, I love you, baby yeah

Uh huh, I keep tellin' you
Uh huh, bring it to me baby
I need you to bring me the miracle, baby
Honey won't you

Let our hearts meet
I know that I'm no good, baby
'Til you show me
That your desire is complete and I'm all yours oooh

Baby, baby, baby show me
Teach me the way, baby
Deep in the miracle of

C'mon show me child
Shine, shine your light on me
I can't see without you
I can't move without you
I can't live without you

Baby, shine, shine your light on me
Sweet light of love, baby
Deeper, baby, deeper, baby

LEAD ME INTO LOVE

Words and Music by
STEVE LANE &
LARRY PRENTISS

Slowly ♩ = 60

B♭maj9 A♭maj7 Csus C Dm7/C Aaug/B B♭maj9 A♭maj7

Verse One:

Csus/G Dm7 B7 (+9) B♭maj9 Am7 Dm7

mp We may nev - er un - der - stand

B♭6 B♭maj9 Am7 D7 (-9)

if love just hap - pens or it's planned. We

Gm7 G♭aug Am7 Bm7 (-5)/F

must be - lieve our spir - its know some - how. Ba - by,

Lead Me Into Love - 5 - 1

Medium beat ♩ = 80

Gm7 F/A Bbmaj9 B7(-5) Bbmaj9

we can't stop — the fall - ing we feel now. — New e - mo - tions o -

Am7 Dm7 Bbmaj9

- ver-load, — and now this heart - beat — wants con -

Am7 Dm7 Gm7 Bbmaj9 C#aug Dm7 G7

trol, — ba - by. If the love was meant to be — so strong, —

Bbm7 Bb/C C7aug

some - thing close — to mag - ic's com - ing on. Take my heart — and...

Chorus: % Fm7 Bbm7 Cm7 Dbmaj7 Bb7

Lead me in - to love. Light the way — for me, — with -

D \flat /E \flat C7/E C7 Fm7 B \flat m7 Cm7
 out your touch— I can - not see. — Lead me in - to love. I'm

1. D \flat maj7 D \flat /E \flat Edim Fm7 D/F# A \flat m6/B D.S. $\text{\textcircled{S}}$
 deep in— the mir - a - cle — of you.

2. D \flat maj7 B \flat 9 D \flat /E \flat C7 To next strain
 deep in— that mir - a - cle, — deep in— that mir - a - cle. —

3.4. D \flat maj7 B \flat 7/D D \flat /E \flat C/E Repeat ad lib. and fade
 deep in— that mir - a - cle, — deep in— that mir - a - cle. —

Fm7 **F7** **A \flat m6/B**

Light the way so I can see. Light the way so I can see.

B \flat m7 **C7sus/G** **C7aug**

I keep tell - ing you,

Fm9 **A \flat m6/B**

you — make the mir - a - cle hap - pen, ba - by; you — make the mir - a - cle,

B \flat m7 **Csus/G** **C7aug** **Fm9**

ba - by, — I need — you.

F7/E \flat **D \flat maj7**

Tell me — when our hearts meet; — hon - ey, won't you

Bmaj9 **Bbm7** **D♭/E♭**

love me, — let our hearts meet. — I know that I am

D♭maj7

no good, — ba - by, 'til you show — me —

Bmaj7 **Bbm7** **D♭/E♭** **C7** **D.S.S. %%**

that your de - sire — is com - plete and I'm all yours. —

Verse 2:

When we feel excitement rise
 We'll share the secrets found in lover's eyes.
 You'll speak the words of love; I'll speak them, too;
 Baby, ain't no stoppin' me when I'm near you.
 Honey, take this heart and...

(To Chorus:)